

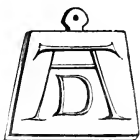
Albert Durer.





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July 1890.



The Passion of our Lord
Jesus Christ,
pourtrayed by Albert Durer.

EDITED BY

HENRY COLE, C. B.

SECRETARY OF THE SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION, AND DIRECTOR OF THE
SOUTH KENSINGTON MUSEUM.



London :

BELL AND DALDY, YORK STREET,
COVENT GARDEN.

1870.



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6/18
- 6/10/90

Passio Christi ab Alberto Durer Hu
renbergensi effigiata cum varij generis carmi
nibus Fratris Benedicti Chelidonij
Musophili.



O mihi tantorum. iusto mihi causa dolorum
O crucis O mortis causa cruenta mihi.
O homo sat fuerit. tibi me semel ista tulisse.
O cessa culpīs me cruciare nouis.

Cum priuilegio.

Impressum Nurnberge per Albertum Durer Pictorem
Anno christi Millesimo quingentesimo vndecimo

Heus tu insidiator . ac alieni laboris . & ingenij . surrep
tor . ne manus temerarias his nostris operi
bus inicias . caue . Scias enim a gloriosissi
mo Romanorum imperatore . Maxi
miliano . nobis concessum esse
ne quis suppositicijs for
mis . has imagines
imprimere .
seu impressas per impe
rij limites vendere audeat . q;
si per contemptum . seu auaricie cri
men . fecus feceris . post bonorum con
fiscacionem . tibi maximum periculum sube
undum esse certissime scias .

Notice.



THE present edition of Albert Durer's "Small Passion" is a reprint of that which I edited as far back as 1844, now out of print and costly to obtain. Very few of the facts stated in the Preface require to be altered after the experience gained during a quarter of a century, and I am thankful that I am alive to publish another edition which is virtually the same as that of 1844.

HENRY COLE.

SOUTH KENSINGTON MUSEUM.

26 Nov. 1869.



Preface.



HIS work by Albert Durer, justly called the Apelles of Germany, may be introduced to the general reader by a few brief words on his biography.

Albert Durer's *early* life, like that of many of the most eminent mediæval Artists, was passed in the workshop of a *Goldsmith*. He was the son and grandson of a goldsmith, but he left his father's craft in his sixteenth year, to become a *Student of Painting* under *Michael Wolgemuth*. He was an indefatigable Artist in all branches of Art up to the time of his death. We find his well-known monogram on Paintings,* Sculp-

* The Paintings of Albert Durer are by no means common in this country. The best specimen in the metropolis is an altar-piece in three parts, in the Queen's Gallery at Buckingham Palace, which formerly belonged to Charles I., and is described in James the Second's Catalogue as "Our Lady with Christ in her lap with a coronet on her head; two fryars by them and two doors." Mrs. Jameson has given a full account of it in her *Companion to private Picture Galleries*, p. 23. There is a

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tures,* Engravings,† Etchings (which process he is said to have invented), Drawings on Wood, Ornamental designs of all kinds. In the practice of all he obtained an eminence, which places him at the head of the Artists of

Portrait of a Youth by him (No. 303), and a St. Jerome, said to be after Albert Durer (No. 563), at Hampton Court Palace. In the Sutherland Gallery is a small painting on copper of the Death of the Virgin. (See Mrs. Jameſon ut ſupra, p. 204.)

* In the Print Room of the Britiſh Muſeum is a ſpecimen of Albert Durer's wonderful powers of ſculpture in lithographic, or hone-ſtone, not quite eight inches high, and about five and a half wide. In this ſmall ſpace are ſculptured in very high relief, an interior, with a woman lying in bed, called St. Elizabeth, and as many as eight figures, beſides a dog, furniture, &c. the ſcene being intended to repreſent the Naming of St. John. A figure of a young man entering is ſaid to repreſent Albert Durer himſelf. The expreſſion and character given to heads not larger than the ſize of a little finger's nail, are a moſt marvellous exhibition of executive power; of itſelf refuting the idea that the ſame hand ſhould have engraved ſo rudely the wood cuts attributed to him. This ſculpture bears the date of 1510, the ſame as a woodcut (No. 93, Bartsch) of the Life of the Virgin, to which it has a ſtrong general reſemblance. It was purchaſed by Payne Knight at Bruſſels, for five hundred guineas, and bequeathed by him to the Britiſh Muſeum, of which it is one of its choicest treaſures, alone well repaying a viſitation.

† The Print Room of the Britiſh Muſeum poſſeſſes a volume of Albert Durer's original ſketches and drawings, in chalk, charcoal, pencil, pen and ink, on paper of all ſizes and colours. Of all ſubjects; portraits, ſacred compositions, anatomy, natural hiſtory, ornaments. It is numbered 5,218 of the additional MSS. and in the Catalogue it is ſtated to have “belonged to Lord Arundel, and that the genuine drawings by Albert Durer were probably part of the collection of Bilibald Pirckheimer,” a friend and correſpondent of Albert Durer, who engraved his

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his own country, and in the first rank of his Italian contemporaries, Raffaello, Michael Angelo, and Leonardo da Vinci, &c. Like these great men, Albert Durer was not *only* a Painter. He left treatises on *Fortification*, *Mensuration*, and the *Proportions of the Human Body*, the chief part of which have been published oftentimes; and his *original manuscripts* of them, fancifully written in party coloured inks, exist in the *British Museum*. (Nos. 5228 to 5231 of Additional MSS.) His journals, &c. show him to have been in communication with most of his great contemporaries; Raffaello, Mabuse, Lucas van Leyden, Quintyn Matfys, Melancthon, Erasmus, Luther, &c. Of the two last he bequeathed to us portraits. Nuremberg was the place of his birth and of his death. He was born on the 20th May, 1471, and died 6 April, 1528, in the fifty-seventh year of his age. Those, who may desire further information on Albert Durer's life, will find many details of it given in the "Treatise on Wood Engraving," published by Messrs. Knight, and Dr. Nagler's works hereafter noticed.*

The engravings of the present work are called by

burly-looking portrait on copper. The second edition of this work was thus dedicated by the monk Chelidonius: "Vnildualdo Pirchamero viro patricio litteris & græcis & latinis doctissime erudito."

* See the *History of the Life of Albrecht Durer* by Mrs. Charles Heaton. London, Macmillan & Co., 1870. Also, *Albert Durer, his Life and Works*, by W. B. Scott. London, Longmans, 1869.

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Albert Durer himself the "*Small Passion*," "*die Kleine Passion*," to distinguish them from a set of larger engravings of the same subject—"the *Large Passion*,"* "*die Groesse Passion*," and another set of small engravings on copper, of exquisite beauty of execution, which the author names the "*Passion in Kupffer*."† The "*Small Passion*" appears by the dates (A.D. 1509 and 1510) on several of the subjects,‡ to have been executed whilst Albert Durer was in the meridian of his practice as a designer on wood. For though his wood engravings of the *Apocalypse*|| were published as early as 1498, his most important and best

* *Passio Domini nostri Jesu, ex Hieronymo Paduano, Dominico Mancino, Sedulio, et Baptista Mantuano, per fratrem Chelidonium collecta, cum figuris Alberti Dureri Norici Pictoris.* Eleven cuts, each $15\frac{1}{2}$ inches high, and varying from $11\frac{1}{8}$ to $11\frac{3}{8}$ inches wide, besides the title-page.

† A series of sixteen subjects, $4\frac{5}{8}$ inches, by $2\frac{7}{8}$ inches; bearing the dates of 1508, 9, 11, 12, 13.

‡ Bartsch (*Le Peintre Graveur*, vol. vii. p. 120.) says, "Toutes ces pièces portent le monogramme de Durer" [which is correct], "mais il n'y en a que deux qui aient une date, favoir : Nr. 18, l'année 1510" (Adam and Eve driven forth from Paradise), "et Nr. 31, l'année 1509" (Jesus brought before Herod of present edition). This is not correct, for there are two others with dates, namely, Jesus bearing his Cross, 1509, and St. Veronica, 1510.

|| This work, entitled in ornamental German letters, "*Apocalipsis cum figuris*," was Albert Durer's first publication of wood engravings. It consists of sixteen subjects, $15\frac{1}{2}$ inches by 11 and $10\frac{3}{4}$ inches, and was printed at Nuremberg 1498.



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works, *The History of the Virgin*,* the *Large Passion*, and the *present work* were executed between 1509 and 1512. The present work, with the exception of two subjects, is taken from the original engravings drawn by Albert Durer himself on the wood, and engraved under his own superintendence. Two editions at least of these engravings were printed by Albert Durer in Germany; a third edition a century later, at Venice; and the present, it is believed, makes the fourth edition of the *genuine* blocks. I say *genuine* blocks, for so great was the popularity and estimation of the work, that there has been more than one obvious imitation of them, besides several avowed copies constantly circulating throughout Europe. The "*Small Passion*" is stated by all writers on the subject, Bartsch, Heinecke, Ottley, Nagler, &c. to have consisted originally of thirty-seven subjects. Not one of these writers seems himself to have seen, or compared together all the editions he speaks of; and there is some confusion in their various accounts of them. All agree that the *earliest* edition was published without any accompanying letter-press. Dr. Nagler thus describes the title-page of the first edition: "Nach

* The second of his most important works on wood: a series of twenty cuts (see Bartsch, *Le Peintre Graveur*, vol. vii. p. 131, Nos. 76 to 95 inclusive), each $11\frac{3}{4}$ inches by $8\frac{1}{4}$ inches, executed in 1511. On the last, "Impressum Nurnberge per Albertum Durer pictorem. Anno Christiano Millefimo quingentesimo undecimo."

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Heinecke," says he, "wäre folgende die erste Aufgabe. Ueber dem Holzschnitt mit dem leidenden Heiland, ist mit beweglichen Lettern gedruckt

Figuræ
Passionis Domini
Nostri Jesu Christi.

Und am Ende: finit impressum Nornbergæ 1511." (See—*Neues Allgemeines Künstler. Lexicon bearbeitet von Dr. G. R. Nagler band, p. 537. München, 1836-7.*) I have never been able to meet with a title-page so arranged, except in an imitation of the *Small Passion*, of which mention will be made hereafter. Of all the engravings of this work, the *sitting Christ* on the frontispiece is by far the most rare. There are two sets of impressions from the *original* blocks in the *British Museum*. The title-page of one of these sets, (that in the volume bequeathed by *Mr. Nollekins* to *Mr. Douce*, with reversion to the *Museum*), is arranged as follows:

FIGURÆ PASSIO
nis Domini nostri Jesu
Christi

above the figure of the *sitting Christ*. It is different in character and paper, is very inferior to all the rest of the set, and certainly is not an impression from the *original* block, but from the copy. The set itself consists of a miscellaneous collection of impressions, all without any

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letter-prefs. The other set, formerly in the *Cracherode* collection, has no letter-prefs, and wants the title-page. A search has been altogether vain to discover a *first* edition, bound as a volume, and consisting of the thirty-seven cuts apparently issued originally together. The *second* edition of the genuine blocks was published with the title, of which an exact copy is given in this edition. On the reverse I have printed a copy of the last page of the *second* edition, which shows the date of its publication, and denounces *piracies* of the work, directed doubtless against *Marc Antonio*. The verses of Chelidonium were printed at the back of the Engravings. A perfect set of this second edition is also very rare. Neither the *British Museum* nor the *Bodleian*, nor any *Oxford Library*, nor even the late *Mr. Douce's Library* possess a copy; and the only *complete copy* I have been able to find after a long search, belongs to Col. Durrant. The *third* edition of the genuine woodcuts was published at Venice, in 1612, by a Librarian who, according to Heinecke, purchased them in the Netherlands. The following is its title, "La Passione di N. S. Giesu Christo d'Alberto Durero di Norimberga. Sposta in ottava rima dal R. P. D. Mauritio Moro, Canon. della Congr. di S. Giorgio in Alega. In Venetia M.DCXII. appresso Daniel Bissuccio." This edition wants the figure of the *sitting Christ* on the title-page, and a *copper-plate engraving* of Albert Durer's portrait is

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substituted for it, with the legend, "Imago Alberti Dureri 1553. Ætatis suæ LVI." I have never seen but one perfect copy of this edition, which is in the possession of Mr. Pickering. There is no copy in the British Museum, or at Oxford. Bartsch (*le Peintre Graveur*, vol. vii. p. 122.) mentions it, but does not appear ever to have seen it; and he raises the doubt whether the blocks used in it were not copies. But this conjecture is unfounded, for a comparison of this edition with the finest and earliest impressions establishes beyond a doubt that it was printed from the *original* blocks:* it is no less certain that the Engravings republished in the present volume are from the *same* blocks. Thirty-five out of the thirty-seven of them have found a secure resting place in the *British Museum*. They were purchased in 1839, by *Mr. Jofi*, the present keeper of the prints, from the *Rev. P. E. Boissier*, whose father bought them many years ago in Italy. The *Rev. P. E. Boissier* informs me that his father accidentally met with them at *Rome*: but that he knows no other particulars of their history. It is

* Among many curious evidences of the fact may be instanced the *cracks*, which cause certain *white* lines in the cut of the *Mount of Olives*;—one passing just through the right shoulder of St. Peter, and the other through the rock near the left arm of Christ. These lines will be found in *all* the editions of the genuine blocks, but not in the spurious copies.

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certainly quite possible that they may have travelled from *Venice* to *Rome* since 1612; but in the absence of any precise information about them, it seems most likely that *Mr. Boissier* may have bought them at *Venice*, and not at *Rome*. They are the same blocks which *Mr. Ottley* mentions (*v. History of Engraving*, p. 5.) as having been in the possession of *Mr. Douce*. The blocks have suffered somewhat from age and wear. Some are worm-eaten, and the border lines throughout are broken. The four impressions of these blocks which were printed by *Mr. Ottley* in his *History of Engraving*, (p. 730.) show the extent of the damage which the blocks have suffered. But in the present edition of them, the defects have been remedied by using *stereotype* casts of the blocks, which have been taken by a special permission of the trustees of the *British Museum*. New border lines have been added, the worm-holes stopped, and those parts skilfully recut by *Mr. Thurston Thompson*, who has also re-engraved with full feeling, the subjects of the *Sitting Christ*, and of *Jesus parting from his Mother*. The process of *stereotyping* has had the good effect of restoring almost the original sharpness and crispness of the lines, and of rendering the present impressions nearer the state of the earliest impressions than they would have been had they been taken from the blocks themselves. This statement may seem paradoxical, but it will be seen

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that it has a reasonable explanation. In order to take a metal cast of a woodcut, a cast is first taken in moist plaster of Paris. This is thoroughly dried by baking, which causes it to shrink throughout, sometimes as much as the eighth of an inch in a cast of six inches in length. The result of this slight shrinkage has been to *reduce* these thickened lines nearly to their *original fineness*, and several of the present impressions are so crisp and clear that they will not suffer by a comparison with choice early impressions. An incident in point, which occurred during the progress of printing this edition, may be related: a professional critic of engravings compared some of these stereotype impressions with some old impressions from the wood-blocks, and he concluded that the first being printed on new paper were *modern* copies. He pronounced them excellent, even improvements on the originals in some respects, owing, doubtless, to the better printing. When he was told what they were, he said that had they been printed on old paper, he should have taken them to be some of the earliest impressions.

The professed imitations and copies of the *Small Passion*, so far as I have been able myself to ascertain them, are now to be enumerated. I have before me a volume, apparently in its original state, which is a facsimile of the whole *thirty-seven* engravings. It belongs to *Mr. Pickering*. Its title-page agrees in substance

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with that of the *first* edition described by *Heinecke*; possibly also in arrangement. There is no date or place of publication to the volume. Though an inferior, it is throughout a very close copy of the original work, each engraving having *Albert Durer's* monogram, and it must have been intended to pass for the original. *Bartsch* (*Le Peintre Graveur*, vol. vii. p. 121.) appears to have seen three of the engravings in it (Nos. 16, 17, 18), and he says he is ignorant whether the other blocks were copied, but thinks it likely. He thus enumerates other copies of this work, the three first executed by *Virgile Solis*. (*Bartsch*, *Virgile Solis*, vol. ix. p. 316.)

“1. La Passion de Jesus Christ. Copies en contrepartie des gravures en bois Nr. 16—52 de *Durer*. Suite de dix-huit estampes. Hauteur 4 p. 4 lig. largeur 3 p.

2. La Passion de Jesus Christ. Autres copies d'après les gravures en bois d'Albert Durer Nr. 16—52. Suite de trente-sept pièces, dont chacune porte le chiffre.* Hauteur 4 p. 2 lig. Largeur 3 p. 3 lig.

3. La passion de Jesus Christ. Autres copies d'après les gravures en bois d'Albert Durer. Nr. 16—52. Suite de vingt-quatre estampes qui portent presque toutes le chiffre de V. Solis. Hauteur 3 p. Largeur 2 p. 3 lig.”

The next copy is by an engraver who used the monogram G. S. (*Bartsch*, G. S. vol. ix. p. 439. Nr. 104 des

* Can this be the imitation already described?

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monogrammes.) “ La passion de Jesus Christ. Suite de trente-sept pièces (Nous n’en avons vu que sept pièces) qui ont été copiées d’une taille lourde d’après les numéros 16—52 des pièces gravées en bois d’Albert Durer. Le chiffre et l’année 1569 se trouvent marqués sur la pièce que représente le corps de Jésus Christ au pied de la croix, pleuré par les saintes femmes. Hauteur 7 p. 11 lig. largeur 5 p. 4 lig.” Dr. Nagler gives the following as the arrangement of the title-page of this edition :

Figuræ
Passionis Domini
Nostrî Jesu Christi. 1569.

He proceeds: “ Eine andere Aufgabe ist betitelt, ‘ Hiftoria passionis Dñi nrî Jesu Christi ab Alb. Durero delineata. Bruxellae, exc. Johan Mommartius 1644.’ Auch Martin Rota und N. Nelli copirten Mehrere Blätter oder vielleicht die ganze Folge.” It is well known that *Marc Antonio Raimondi* copied this “ *Small Passion* ” on *copper*, as well as Albert Durer’s *Life of the Virgin* and other works, and he is accused of felling his copies for the originals. According to *Vasari*, *Albert Durer* went to *Venice* to stop the piracy; but the event is shown by *Bartsch* to have been very improbable, as there is no evidence to prove that *Albert Durer* ever visited *Italy* after his journey thither in 1506.* In

* Several authorities say that *Marc Antonio* copied the whole thirty-

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Marc Antonio's copies of the "*Small Passion*," Albert Durer's monogram is omitted. The copies are close and excellent imitations of the originals, considering the difference of material in which they are executed. There is also another set of copies (which may be seen in the print room of the *British Museum*) engraved on copper, apparently by a *German Artist*, in which Albert Durer's mark is retained. They are very inferior to *Marc Antonio's* copies, and great license has been taken, especially in the shadows. It is entitled (below the figure of the sitting Christ), "*Passio Christi ab Alberto Durer Nurenburgenfi effigiata. I. A. Colom. exc. AB. Waefbergen excudit.*"* I have also seen twenty-one subjects

seven subjects (see Ottley, *History of Engraving*, pp. 711 and 816; also Bartsch, vol. xiv. p. 402), but I cannot hear of the existence of an impression of the *Sitting Christ* by him anywhere; and it may be remarked that *Marc Antonio* numbered the "Adam and Eve" as the *first* of the series. Coupled with the facts already stated, some suspicion is raised that *Albert Durer* could not have issued this subject with the first edition of the "*Small Passion*."

* The only copy of any book of Albert Durer's wood engravings in the reading room of the *British Museum* is a work thus entitled: "*Alberti Dureri Noriberg German. Icones Sacræ. In historiam salutis humanæ per Redemptorem nostrum Jesum Christum Dei et Mariæ filium institutæ. Quas singulas selectissimi flores ex verbo Dei et S. Patrum Scriptis decerpti exornant. Nunc primum e tenebris in lucem editæ.*" Franckfort 1604. This work contains a series of thirty-eight small wood-cuts, about 3 inches by 2 inches, bearing *Albert Durer's* monogram, but of poor design and worse engraving. They do not appear to be acknowledged as Durer's works by any authorities.

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of the "*Small Passion*" copied in reverse on copper, $3\frac{3}{8}$ inches by $2\frac{5}{8}$ inches, which belonged to the *Strawberry Hill Collection*, and are in the possession of Mr. Willement. The "*Sitting Christ*" is copied, and below it are the latin verses of the title-page of the second edition. *Albert Durer's* monogram does not appear on any of this set. There is another copy on copper of the "*Sitting Christ*" in the *British Museum*, in which the figure is placed between pilasters. The reader will find some further notices of other copies in Dr. Nagler's Lexicon, already quoted, and in his "*Albrecht Dürer und seine Kunst.*" München, 1837.

Many writers on Art (*Mr. Ottley* among the most recent) have concluded that *Albert Durer, Holbein*, and others not only *drew* their own designs on wood, but were also the *actual engravers* of them. We have *Albert Durer's* own words that he was accustomed to draw himself on wood. "Item hab dem von Rogendorff sein Wappen auf Holz geriffen dafur hat er mir geschenkt vii. Eln Sammet." (See Von Murr.) But it is not easy to believe that he was his own wood engraver. The chief ground for believing him to be, seems to rest upon the assumption that in the fifteenth century, no competent workmen could be found to execute engravings so excellent and containing such especial difficulties of "*cross hatching.*" The merits of the woodcuts of *Albert Durer* and other early artists, certainly do *not* consist in the

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engraving, but in other quite distinct qualities. And those who praise them as engravings, do not sufficiently discriminate between these qualities and the mechanical translation of them. Early wood-cuts are generally very *inferior* as *engravings*, and certainly contain no difficulties beyond the accomplishment of ordinary skill. As for the execution of "*cross hatchings*," it was less difficult in *Albert Durer's* time, when they were cut on the side of the grain of the wood, than at present, cut on the end of the grain; the process is more a labour of carefulness and patience than of skill; *apprentices* of our own time cut much clearer *cross hatchings* than any to be found in *old wood-cuts*. It is taking a very narrow view of art, to suppose that workmen could not be found to engrave *Albert Durer's* or *Holbein's* wood-cuts in an *age quite equal* if not *surpassing* our own in the execution of the most *delicate ornamental work*. Was sculpture on wood (it is not necessary to look beyond *St. George's Chapel* at *Windfor*) inferior to that of our own times? And if we are to be sceptical about the capacity of wood-engravers, how shall we account for the skill which executed the exquisite chasings and engravings in jewellery, armour, &c.; engraving of monumental brasses; ornamental tools for bookbinding; and, above all, the delicate workmanship of the seals, which every noble or citizen appended to his charter or chirograph; and in all of which we are now trying to *imitate* the fifteenth century?

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But in addition to these general reasons, and others which might be brought forward against assuming that *Albert Durer* was his own wood-engraver, the works themselves furnish conclusive evidence, which seems to have escaped *Mr. Ottley*. Let any one compare the corresponding engravings of the same subject executed on wood and copper: we know the latter to be the work of *Albert Durer* himself. The copper-engravings exhibit the exquisite sensitiveness of the artist to the expression of important parts, carried sometimes to an affected exaggeration, besides the most delicate and charming finish. In the wood-cuts, on the contrary, there is oftentimes an unnecessary coarseness, with a feebleness and misunderstanding of the lines, especially in the extremities (*e. g.* the left hand of Adam in the Fall of Man in the present work), which prove them to be the works of bungling and ignorant awkwardness. It is impossible not to see that it was not the same hand designing and engraving. But the question is placed beyond all doubt by an examination of the cuts themselves. They show that they must have been engraved by not less than *four* different persons. *Mr. John Thompson*, by universal concurrence, the most skilful engraver which the art has yet witnessed, and therefore the best authority on all its technicalities, has examined the blocks especially with reference to this question; and he has pointed out those varieties of mechanical execution, as apparent as the varieties of different hand-writings, which conclusively prove the fact contended

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for. The following subjects may be instanced as exhibiting the workmanship of four different artists: 1. The Scourging. 2. Jesus nailed to the Cross. 3. Jesus appearing to his Mother after his Resurrection. 4. Jesus appearing to Mary Magdalen. And the curious may refer to the blocks themselves, and be convinced, as the Editor is, that although Albert Durer designed and *drew* these wood-blocks, he never *engraved* them.

It will be no less an agreeable surprise, than a promising sign for art, to find that there is a general welcome for these revivals of mediæval wood-engraving, presenting, as they do, so many startling differences to the taste of our own times. When we compare them with modern wood-engravings, though we may be shocked at first at their coarse and rude engraving, conventional character and costume, bad and awkward drawing, stiff and mannered draperies, exaggerated expression, and quaint simplicities, we soon become regardless, if not unconscious of them: the works win their way to our feelings, and we learn by degrees to sympathize with their grand and powerful expression of solemn and earnest religious sentiment. They make us feel that their author's heart and faith were in his work, and that he set himself energetically to accomplish it, without thinking of the *art* or the mode of his working. We may examine them again and again, and appreciate them each time more and more. They are ever suggestive. We look at the infinitely more skilful engraving, more correct drawing and grace-

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ful accessories of most modern wood-cuts, see everything at once,—may be we think them *pretty*, and then *forget* them. Albert Durer's wood-cuts, though wanting all those academical excellencies which are made too often the first consideration and aim of modern art, gain immensely in all that is most valuable in art by the contrast. They appear, after a duration of three centuries, with vernal freshness, whilst the trimmest of modern wood-cuts are forgotten even by the age which produced them. Let us call to mind all the thousands of wood-engravings manufactured of late years in France, Germany, and our own country, which have passed before us in this age of transition as well for art as other things, and ask ourselves, where is the series of thirty, or even twenty wood engravings, designed by the same artist (saying Mr. Mulready's Vicar of Wakefield, the finest work of its time,) likely to be republished three hundred years hence? *

It may be stated that the binding of the volume is an adaptation of a German binding of the fifteenth century.

HENRY COLE,

An Assistant Keeper of the Public Records.

Branch of Public Record Office, Carlton Ride.

15 July 1844.

[* Mulready started a new style of Wood Engraving in which the engraver should be bound to follow strictly the artist's own drawing. Mulready's own accurate drawing has borne admirable fruits, still growing.—Note added in 1869.]



The Passion of our Lord
Jesus Christ.



The Fall of Man.

When the serpent was more subtil than any beast of the field which the Lord God had made: and he said unto the woman, Yea, hath God said, Ye shall not eat of every tree of the garden? And the woman said unto the serpent, We may eat of the fruit of the trees of the garden: but of the fruit of the tree which is in the midst of the garden, God hath said, Ye shall not eat of it, neither shall ye touch it, lest ye die. And the serpent said unto the woman, Ye shall not surely die. For God doth know, that in the day ye eat thereof, then your eyes shall be opened: and ye shall be as gods, knowing good and evil. And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof, and did eat, and gave also unto her husband with her, and he did eat. Genesis iii.



Adam and Eve driven forth from Paradise.



And the Lord God said, Behold, the man is become as one of us, to know good and evil. And now lest he put forth his hand, and take also of the tree of life, and eat, and live for ever ; therefore the Lord God sent him forth from the garden of Eden, to till the ground from whence he was taken. So he drove out the man : and he placed at the east of the garden of Eden, Cherubims, and a flaming sword which turned every way, to keep the way of the tree of life. Genesis iii.



The Annunciation.



In the sixth month, the angel Gabriel was sent from God, unto a city of Galilee, named Nazareth, to a virgin espoused to a man whose name was Joseph, of the house of David; and the virgin's name was Mary. And the angel came in unto her, and said, Hail thou that art highly favoured, the Lord is with thee: blessed art thou among women. And, when she saw him, she was troubled at his saying, and cast in her mind what manner of salutation this should be. And the angel said unto her, Fear not, Mary: for thou hast found favour with God. And behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name JESUS. Luke i.



The Nativity.



AND there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, Fear not: for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David, a Saviour, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes lying in a manger. And they came with haste, and found Mary and Joseph, and the babe lying in a manger. Luke ii.



The Entry into Jerusalem.



He disciples went, and did as Jesus commanded them, and brought the asses, and the colt, and put on them their clothes, and they set him thereon. And a very great multitude spread their garments in the way; others cut down branches from the trees, and strawed them in the way. And the multitudes that went before, and that followed, cried, saying, Hosanna to the son of David: blessed is he that cometh in the name of the Lord, Hosanna in the highest. And when he was come into Jerusalem, all the city was moved, saying, Who is this? And the multitude said, This is Jesus the prophet of Nazareth of Galilee. Matt. xxi.



Driving the Money-changers out of the Temple.



And Jesus went into the temple of God, and cast out all them that sold and bought in the temple, and overthrow the tables of the money-changers, and the seats of them that sold doves, and said unto them, It is written, My house shall be called the house of prayer, but ye have made it a den of thiebes. Matth. xxi.



The Last Supper.



And the disciples did as Jesus had appointed them, and they made ready the passover. Now, when the even was come he sat down with the twelve. And, as they did eat, he said, Verily I say unto you, that one of you shall betray me.

Now there was leaning on Jesus bosom, one of his disciples whom Jesus loved. Simon Peter therefore beckoned to him, that he should ask who it should be of whom he spake. He then, lying on Jesus breast, saith unto him, Lord, Who is it? Jesus answered, He it is to whom I shall give a sop, when I have dipped it. And when he had dipped the sop, he gave it to Judas Iscariot, the son of Simon. Matt. xxvi. John xiii.



Jesus washing the feet of his Disciples.

HE riseth from supper, and laid aside his garments, and took a towel and girded himself. After that, he poureth water into a bason, and began to wash the disciples feet, and to wipe them with the towel wherewith he was girded. So after he had washed their feet, and had taken his garments, and was set down again, he said unto them, Know ye what I have done to you? Ye call me Master, and Lord: and ye say well; for so I am. If I then, your Lord and Master, have washed your feet, ye also ought to wash one anothers feet. For I have given you an example, that ye should do as I have done to you.

John xiii.



Jesus praying on the Mount of Olives.

HE came out, and went, as he was wont, to the mount of Olives; and his disciples also followed him. And when he was at the place, he said unto them, Pray, that ye enter not into temptation. And he was withdrawn from them about a stones cast, and kneeled down, and prayed, saying, Father, if thou be willing, remove this cup from me: nevertheless, not my will, but thine be done. And there appeared an angel unto him from heaven, strengthening him. And, being in an agony, he prayed more earnestly: and his sweat was as it were great drops of blood falling down to the ground. And when he rose up from prayer, and was come to his disciples, he found them sleeping for sorrow, and said unto them, Why sleep ye? rise and pray, lest ye enter into temptation. Luke xxii.



The Betrayal.



While he yet spake, lo, Judas one of the twelve came, and with him a great multitude with swords and staves, from the chief priests and elders of the people. Now he that betrayed him gave them a sign, saying, Whomsoever I shall kiss, that same is he, hold him fast. And forthwith he came to Jesus, and said, Hail master; and kissed him. And Jesus said unto him, Friend, wherefore art thou come? Then came they, and laid hands on Jesus, and took him.

Then Simon Peter having a sword, drew it, and smote the high priests servant, and cut off his right ear. The servants name was Malchus. Then said Jesus unto Peter, Put up thy sword into the sheath: the cup which my Father hath given me, shall I not drink it? Matt. xxvi. John xviii.



Jesus brought before Annas.



When the band, and the captain and officers of the Jews, took Jesus and bound him, and led him away to Annas first (for he was father-in-law to Caiaphas, which was the high priest that same year.) Now Annas sent him bound unto Caiaphas the High Priest.
John xviii.



Jesus before Caiaphas.



The high priest then asked Jesus of his disciples, and of his doctrine. Jesus answered him, I spake openly to the world; I never taught in the synagogue, and in the temple, whither the Jews always resort, and in secret have I said nothing. Why askest thou me? ask them which heard me, what I have said unto them: behold they know what I said. And, when he had thus spoken, one of the officers which stood by struck Jesus with the palm of his hand, saying, Answerest thou the high priest so? John xviii.



Mocked and Blindfolded.



And the men that held Jesus mocked him, and smote him. And, when they had blind-folded him, they struck him on the face, and asked him, saying, Prophecy, who is it that smote thee? And many other things blasphemously spake they against him. Luke xxii.



Conducted to Pilate.



And the whole multitude of them arose, and led him unto Pilate. And they began to accuse him, saying, We found this fellow perverting the nation, and forbidding to give tribute to Cesar, saying, that he himself is Christ a king. And Pilate asked him, saying, Art thou the king of the Jews? and he answered him and said, Thou sayest it. Then said Pilate to the chief priests and to the people, I find no fault in this man. And they were the more fierce, saying, He stirreth up the people, teaching throughout all Jewry, beginning from Galilee to this place. When Pilate heard of Galilee, he asked whether the man were a Galilean. And, as soon as he knew that he belonged unto Herods jurisdiction, he sent him to Herod, who himself was also at Jerusalem at that time. Luke xxiii.



Jesus before Herod.

When Herod saw Jesus, he was exceeding glad: for he was desirous to see him of a long season, because he had heard many things of him; and he hoped to have seen some miracle done by him. Then he questioned with him in many words; but he answered him nothing. And the chief priests and scribes stood, and vehemently accused him. And Herod with his men of war set him at nought, and mocked him, and arrayed him in a gorgeous robe, and sent him again to Pilate. Luke xiii.

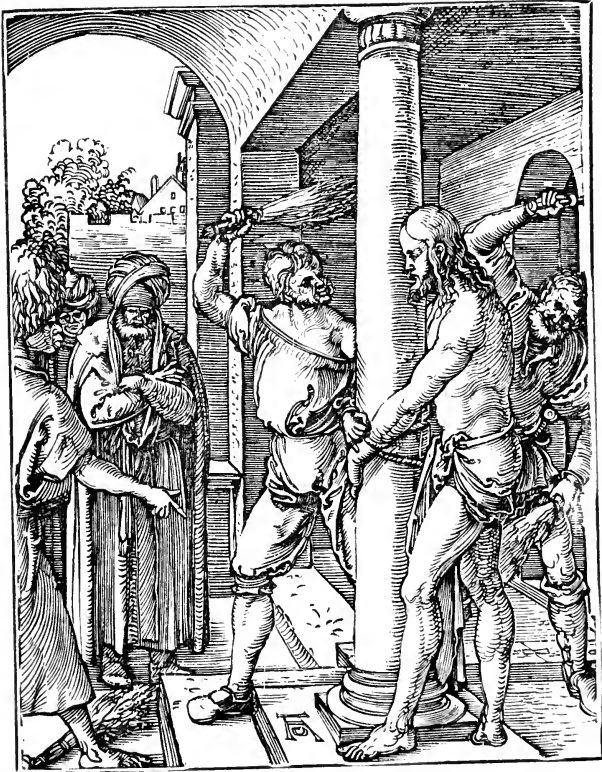


Jesus scourged.



Pilate, when he had called together the chief priests, and the rulers, and the people, said unto them, We have brought this man unto me, as one that perverteth the people: and behold, I, having examined him before you, have found no fault in this man touching those things whereof ye accuse him; no, nor yet Herod: for I sent you to him, and lo, nothing worthy of death is done unto him. I will therefore chastise him, and release him. But they cried, saying, Crucify him, crucify him. And he said unto them the third time, Why, what evil hath he done? I have found no cause of death in him? I will therefore chastise him, and let him go.

Then Pilate therefore took Jesus and scourged him. Luke xxiii. John xix.



Jesus crowned with Thorns.



And they stripped him, and put on him a scarlet robe. And when they had platted a crown of thorns, they put it upon his head, and a reed in his right hand: and they bowed the knee before him, and mocked him, saying, Hail, King of the Jews! And they spit upon him, and took the reed, and smote him on the head. And after that they had mocked him, they took the robe off from him, and put his own raiment on him, and led him away to crucify him. Matth. xxvii.



Jesus presented to the People.

Pilate therefore went forth again, and saith unto them, Behold, I bring him forth to you, that ye may know that I find no fault in him. Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, Behold the man: When the chief priests therefore and officers saw him, they cried out, saying, Crucify him, crucify him. Pilate saith unto them, Take ye him, and crucify him, for I find no fault in him. The Jews answered him, We have a law, and by our law he ought to die, because he made himself the Son of God. John xix.



Jesus led away to be Crucified, and
Pilate washing his hands.



When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person: see ye to it. Then answered all the people, and said, His blood be on us, and on our children.

Then delivered he him therefore unto them to be crucified. And they took Jesus and led him away. Matt. xxvii. John xix.



Jesus bearing his Cross.



And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha: where they crucified him, and two other with him, on either side one, and Jesus in the midst. John xix.

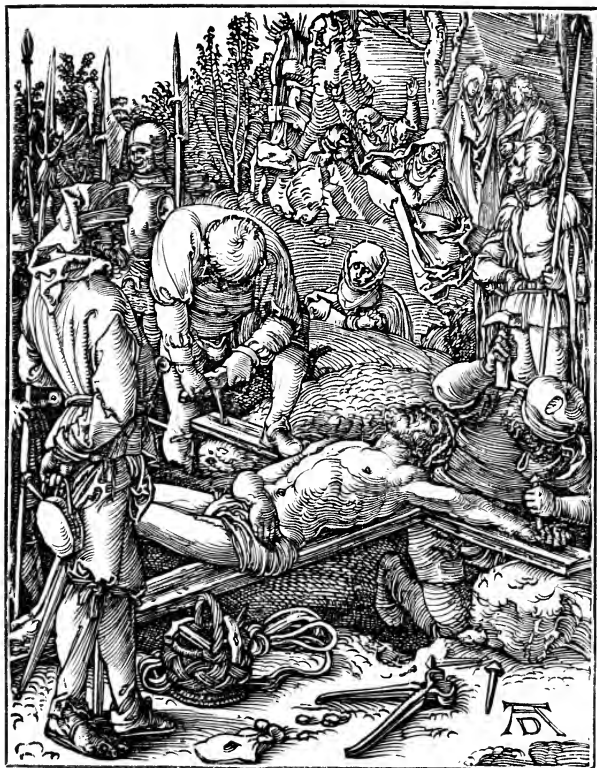


Jesus nailed to the Cross.



They pierced my hands and my feet.

Psal. xxii.



The Crucifixion.



And it was the third hour, and they crucified him.

Now there stood by the cross of Jesus his mother, and his mothers sister, Mary, the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son! Then saith he to the disciple, Behold thy mother! And from that hour that disciple took her unto his own home. Mark xv. John xix.



Jesus taken down from the Cross.



And after this Ioseph of Arimathea, being a disciple of Iesus, but secretly, for fear of the Iews, besought Pilate that he might take away the body of Iesus: and Pilate gave him leave. He came therefore, and took the body of Iesus. John xix.



The Body of Iesus prepared for Burial.



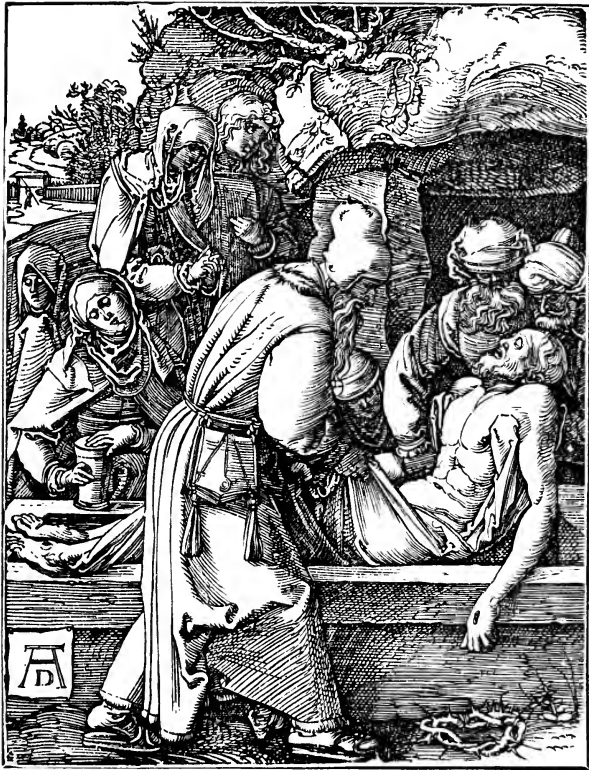
And there came also Nicodemus, which at the first came to Iesus by night, and brought a mixture of myrrh and aloes, about an hundred pound weight. Then took they the body of Iesus, and wound it in linen clothes with the spices, as the manner of the Iews is to bury. John xix.



The Entombment.

Now in the place where he was crucified there was a garden; and in the garden a new sepulchre, wherein was never man yet laid. There laid they Jesus therefore because of the Jews' preparation day; for the sepulchre was nigh at hand.

And the women also, which came with him from Galilee, followed after, and beheld the sepulchre, and how his body was laid. John xix. Luke xxiii.



The Resurrection.

IN the end of the sabbath, as it began to dawn toward the first day of the week, came Mary Magdalene and the other Mary to see the sepulchre. And behold, there was a great earthquake: for the angel of the Lord descended from heaven, and came and rolled back the stone from the door, and sat upon it. His countenance was like lightning, and his raiment white as snow: and for fear of him the keepers did shake, and became as dead men. And the angel answered and said unto the women, Fear not ye; for I know that ye seek Jesus which was crucified. He is not here: for he is risen as he said. Matt. xxviii.



Jesus appearing to Mary Magdalene.

At Mary stood without at the sepulchre, weeping: and as she wept, she stooped down, and looked into the sepulchre, and seeth two angels in white, sitting, the one at the head, and the other at the feet, where the body of Jesus had lain. And they say unto her, Woman, why weepest thou? She saith unto them, Because they have taken away my Lord, and I know not where they have laid him. And when she had thus said, she turned herself back, and saw Jesus standing, and knew not that it was Jesus. Jesus saith unto her, Woman, why weepest thou? whom seekest thou? She, supposing him to be the gardener, saith unto him, Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away. Jesus saith unto her, Mary. She turned herself, and saith unto him, Rabboni, which is to say, Master. Jesus saith unto her, Touch me not; for I am not yet ascended to my Father: but go to my brethren, and say unto them, I ascend unto my Father, and your Father; and to my God, and your God. John xx.



The Supper at Emmaus.

And, behold, two of them went that same day to a village called Emmaus, which was from Jerusalem about threescore furlongs. And they talked together of all these things which had happened. And it came to pass, that, while they communed together and reasoned, Jesus himself drew near, and went with them. But their eyes were holden that they should not know him.

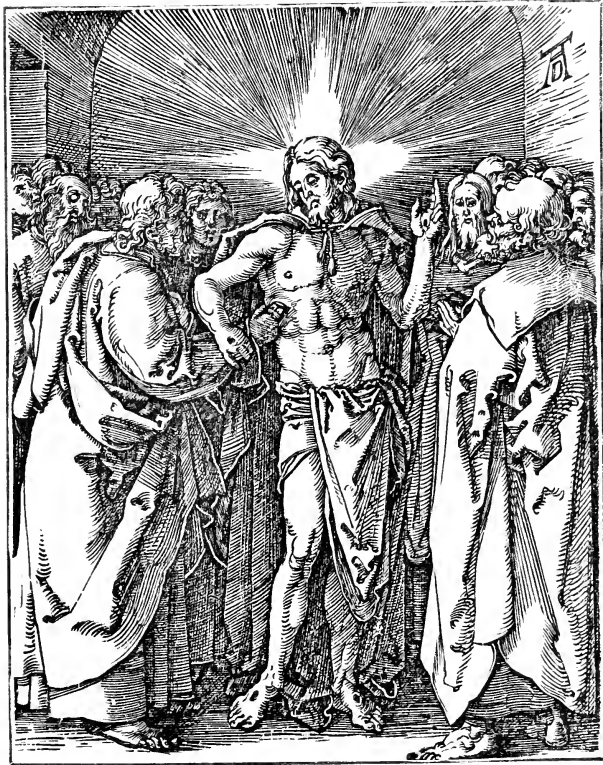
And it came to pass, as he sat at meat with them, he took bread, and blessed it, and brake, and gave to them. And their eyes were opened, and they knew him; and he vanished out of their sight. Luke xxiv.



The Incredulity of St. Thomas.



At Thomas, one of the twelve, called Didymus, was not with them when Jesus came. The other disciples therefore said unto him, We have seen the Lord. But he said unto them, Except I shall see in his hands the print of the nails, and put my finger into the print of the nails, and thrust my hand into his side, I will not believe. And after eight days again his disciples were within, and Thomas with them. Then came Jesus, the doors being shut, and stood in the midst, and said, Peace be unto you. Then saith he to Thomas, Reach hither thy finger and behold my hands, and reach hither thy hand and thrust it into my side, and be not faithless but believing. And Thomas answered and said unto him, My Lord and my God. Jesus saith unto him, Thomas, because thou hast seen me, thou hast believed: blessed are they that have not seen, and yet have believed. John xx.



The Ascension.



AND he led them out as far as to Bethany: and he lifted up his hands, and blessed them. And it came to pass, while he blessed them, he was parted from them, and carried up into heaven. And they worshipped him, and returned to Jerusalem, with great joy. Luke xxiv.



The Coming of the Holy Ghost.

When the day of Pentecost was fully come, they were all with one accord in one place. And suddenly there came a sound from heaven, as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongues, like as of fire, and it sat upon each of them. And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance. Acts ii.



The Last Judgment.



When the Son of man shall come in his glory, and all the holy angels with him, then shall he sit upon the throne of his glory: and before him shall be gathered all nations: and he shall separate them one from another, as a shepherd divideth his sheep from the goats: and he shall set the sheep on his right hand, but the goats on the left. Then shall the King say unto them on his right hand, Come, ye blessed of my Father, inherit the kingdom prepared for you, from the foundation of the world. . . . Then shall he say also unto them on the left hand, Depart from me, ye cursed, into everlasting fire, prepared for the devil and his angels. . . . And these shall go away into everlasting punishment: but the righteous into life eternal. Matth. xxv.



Appendix.

THE four following engravings represent incidents to which no passage in Scripture appears directly to apply: as forming part of the original series they could not be omitted, and are therefore placed as an Appendix.



Jesus parting from his Mother before his
sufferings.



CEnante namque Domino Jesu, die mercurii, cum discipulis suis, in domo Mariae & Marthae, & etiam matre ejus cum mulieribus in alia parte domus; Magdalena ministrans rogabit Dominum dicens, Magister sitis memor quod facietis pascha nobiscum, rogo vos ut hoc non denegetis mihi. Quo nullatenus acquiescente sed dicente quod in Hierusalem faceret pascha, illa recedens miro cum fletu & lacrymis vadit ad dominam, & his ei narratis, rogat ut ipsa eum ibi in paschate teneat. Coena igitur facta, vadit Dominus Jesus ad matrem, & sedet cum ea seorsum colloquens cum ea, & copiam ei suae praesentiae praebens quam in brevi subtracturus erat ab ea. Conspice nunc bene ipsos sedentes, & quo modo domina reverenter eum suscipit & cum eo affectuose moratur; & similiter quo modo Dominus reverenter se habet ad eam. Ipsis igitur sic colloquentibus, Magdalena vadit ad eos, & ad pedes eorum sedens dicit. Domina, ego inhabitabam magistrum ut hic faceret pascha, ipse vero videtur velle ire Hierusalem ad paschandum, ut capiat ibi; rogo vos ut non permittatis eum ire. Ad quem mater. Fili mi, rogo te ut non sic fiat, sed faciamus hic pascha; scis enim quod insidiae ad te capiendum ordinatae sunt. Et Dominus ad eam— Mater charissima, voluntas patris est ut ibi faciam pascha—quia tempus redemptionis advenit: modo implebuntur omnia quae de me scripta sunt, & faciunt in me quidquid volent. S. Bonaventurae Med. Vit. Christ. Cap. lxxii.



The Sudarium.



Post has feminas una fuit Bernice, sive Aeronice, vulgo Aeronica, quae sudarium Christo exhibens, ut faciem sudore et sanguine madentem abstergeret, ab Eo illud recepit cum impressa in illo ejusdem Christi effigie, ut habet Christiana traditio, ac Methodius episcopus apud Marianum Scotum in Chron. A. D. 39, et ex eo Baronius A. D. xxxiv. § 116. Sudarium hęc Christi effigie insignitum, Romam translatum in basilica S. Petri asservatur, et quotannis in Parascebe populo religiose ostenditur, ut ego saepius vidi. De eo ejusque miraculis extat liber vetustus in archivio Bibl. Vaticanae. De Aeronica scribit L. Dexter ad an. Dom. 48, § 2. De eadem vide Bredenbachium, Saligniacum, Pasch. et Adrichomium de Descriptione Jerusalem, n. 44, et 118. Corn. a Lapide in S. Matth. xxvii. 32.



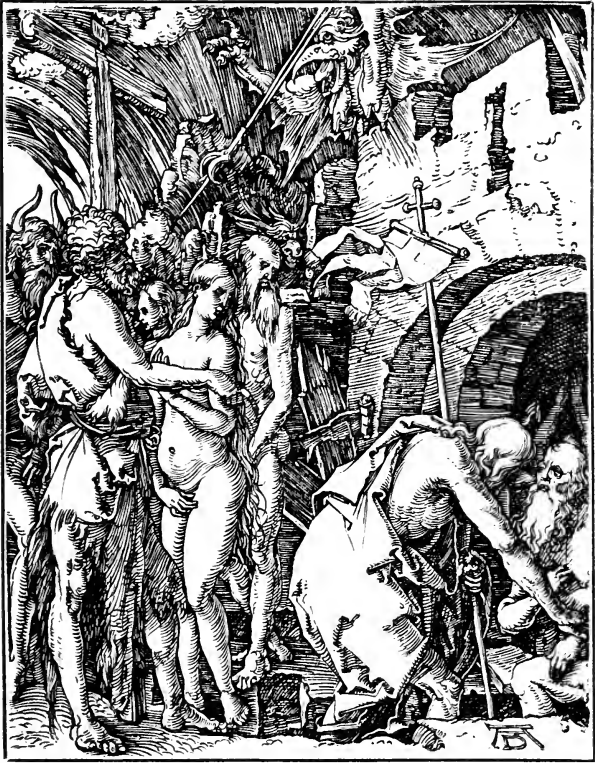
The Descent into Hell.



H descended into hell.

Apostles Creed.

[See Bishop Pearson on this subject.]



Jesus appearing to his Mother after his Resurrection.



Ap. lxx. De eo quomodo Dominus
Jesus apparuit Matri suae.

Domina igitur orante et lacrymas
dulciter emittente, ecce, subito venit Dominus
Jesus in albissimis vestibus gloriae et resurrec-
tionis nobilitatis suae, vultu sereno, speciosus,
gloriosus et gaudens, et matri desolatae et
moerenti totus festivus apparens. . . . De hac
apparitione, qua ante ceteros Virgini gloriosae
apparuisse creditur, nihil in Evangelio habetur ;
sed ideo ipsam posui et ante alias praemisi, quia
sic pium est credere, prout in quadam Legenda
de resurrectione Domini plenius continetur.
Vita Christi per Ludov. de Saxonia. 4to.
Lugd. 1516.





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